

Canfare

Bei der Rathswahl zu Leipzig

„Gott, man lobet dich in der Stille.“

N^o 120.

Bei der Rathswahl zu Leipzig.
„Gott, man lobet dich in der Stille.“

Oboe d'amore I.

Oboe d'amore II.

Violino I.

Violino II.

Viola.

Alto.

Continuo.

The first system of the musical score consists of seven staves. The top two staves are for the piano accompaniment, with the right hand playing a complex, flowing melody and the left hand providing a steady bass line. The next four staves are for the vocal line, with the first two staves containing the vocal melody and the last two staves containing the lyrics. The key signature is D major (two sharps) and the time signature is 4/4. The music is in a grand staff format, with the piano part on the left and the vocal part on the right.

The second system of the musical score consists of seven staves. The top two staves are for the piano accompaniment, with the right hand playing a complex, flowing melody and the left hand providing a steady bass line. The next four staves are for the vocal line, with the first two staves containing the vocal melody and the last two staves containing the lyrics. The key signature is D major (two sharps) and the time signature is 4/4. The music is in a grand staff format, with the piano part on the left and the vocal part on the right. The word "piano" is written below the first staff of the piano part. The lyrics "Gott, man lo" are written below the vocal part.

bet dich in der Stille, Gott, man lo

bet dich in der Stille zu Zion, in der Stille

le, in der Stil le,

Gott, man lo - bet dich in der.

Stil - le zu Zi - on, in der Stil - le, in der Stil - le, in der Stil - - -

The first system of the musical score consists of eight staves. The top four staves are for piano accompaniment, and the bottom four are for vocal melody. The key signature is D major (two sharps). The piano part features a complex, flowing accompaniment with many sixteenth and thirty-second notes. The vocal part enters in the second measure with the lyrics 'Stil - le zu Zi - on, in der Stil - le, in der Stil - le, in der Stil - - -'.

le, man lo -

The second system continues the musical score with eight staves. The piano accompaniment remains complex and rhythmic. The vocal melody continues from the first system, with the lyrics 'le, man lo -' appearing in the fifth measure. The system concludes with a final cadence in the eighth measure.

First system of a musical score. It includes a piano accompaniment with two staves (treble and bass clef) and a vocal line (soprano clef). The key signature is two sharps (F# and C#). The piano part features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes. The vocal line has lyrics in German. The word "forte" is written above the piano part in the second measure.

forte

forte

- - bet dich in der Stille zu Zi - on,

Second system of the musical score, continuing the piano and vocal parts from the first system. The piano accompaniment continues with its intricate rhythmic patterns. The vocal line continues with the same lyrics. The key signature remains two sharps.

First system of musical notation, featuring a grand staff with piano accompaniment and a vocal line. The key signature is D major (two sharps) and the time signature is 3/4. The piano part consists of a right hand with rapid sixteenth-note passages and a left hand with a steady eighth-note accompaniment. The vocal line begins in the second measure.

Second system of musical notation, continuing the piece. The piano part includes a *piano* dynamic marking. The vocal line has the following lyrics: und dir be - zah - - let man Ge - lüb - de, und. The piano accompaniment continues with similar textures.

dir be - zah - - - - - let man Ge -

lüb - - - - - de, dir be zah -

let man Ge-lüb-de, Ge-lüb-de, dir be-zah-let man Ge-lüb-de, Ge-lüb-de, und

dir be-zah-let man Ge-lüb-de, dir be-zah-let

Man Ge - lü - b - de.

forte

forte

This system contains the first four measures of the piece. The piano accompaniment is in the right hand, and the vocal melody is in the left hand. The key signature is one sharp (F#), and the time signature is 4/4. The vocal melody begins with the lyrics "man Ge - lü - b - de." The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand.

Gott, man lo -

piano

This system contains the next four measures of the piece. The piano accompaniment continues in the right hand, and the vocal melody continues in the left hand. The key signature remains one sharp (F#), and the time signature is 4/4. The vocal melody begins with the lyrics "Gott, man lo -". The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand.

- bet dich in der Stille, Gott, man lo -

- bet dich in der Stille zu Zion.



in der Stil - - - - le, in der Stil - - - -

This system contains the first six staves of a musical score. The top five staves are for piano accompaniment, and the sixth staff is for the vocal line. The key signature has two sharps (F# and C#), and the time signature is 3/4. The piano part features a complex texture with multiple voices in the right hand and a more active bass line. The vocal line enters in the second measure with the lyrics 'in der Stil' and continues with a melodic line.



- - le, in der Stil - - - -

This system contains the next six staves of the musical score. The piano accompaniment continues with intricate patterns, including many sixteenth and thirty-second notes. The vocal line continues from the previous system, with the lyrics '- - le, in der Stil' and then a series of rests indicated by dashes.

le zu Zi - on,

in der Stille, in der Stille, in der Stille,

Musical score for the first system, featuring a vocal line and piano accompaniment in G major. The vocal line consists of a single melodic line with lyrics. The piano accompaniment includes a right hand with flowing sixteenth-note patterns and a left hand with a steady eighth-note bass line.

Lyrics: *Gott, man lo - - - - - bet dich in der Stille*

Musical score for the second system, continuing the vocal line and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment maintains the same rhythmic patterns as the first system.

Lyrics: *zu Zi - on.*



First system of a musical score in D major (two sharps). It consists of seven staves. The top four staves are grouped by a brace on the left. The fifth staff has a treble clef, and the sixth and seventh staves have bass clefs. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. A fermata is placed over the first measure of the fifth staff.



Second system of the musical score, continuing from the first. It also consists of seven staves with the same layout (four staves grouped, then two bass staves). The musical notation continues with similar complex rhythmic figures and rests.

CHOR.

Tromba I.
 Tromba II.
 Tromba III.
 Timpani.
 Oboe d'amore I. col Violino I.
 Violino I.
 Oboe d'amore II. col Violino II.
 Violino II.
 Viola.
 Soprano.
 Alto.
 Tenore.
 Basso.
 Continuo.

The first system of the musical score for 'CHOR.' features ten staves. The top three staves are for Tromba I, II, and III, all in treble clef with a common time signature. The fourth staff is for Timpani in bass clef. The fifth and sixth staves are for Violino I and Violino II, both in treble clef with a key signature of one sharp (F#). The seventh staff is for Viola in alto clef with a key signature of one sharp. The eighth, ninth, and tenth staves are for Soprano, Alto, and Tenore vocal parts, all in alto clef with a key signature of one sharp. The eleventh staff is for Basso in bass clef with a key signature of one sharp. The twelfth staff is for Continuo in bass clef with a key signature of one sharp. The music is written in common time and consists of three measures. The vocal parts are mostly rests, while the instrumental parts have various rhythmic figures.

The second system of the musical score for 'CHOR.' continues the ten staves from the first system. It consists of four measures of music. The vocal parts (Soprano, Alto, Tenore, Basso) have more active lines, including eighth and sixteenth notes. The instrumental parts continue their rhythmic patterns. The Continuo part has a steady bass line. The system concludes with a double bar line.

Jauch - - zet,
 Jauch - - zet,
 Jauch - - zet,
 Jauch - - zet, ihr er -

jauch - - - zet, jauch - - - zet, jauch - - - zet, ihr er - freu - - - - -
 jauch - - - zet, jauch - - - zet, ihr er - freu - - - - - ten Stimmen, jauch - - -
 jauch - - - zet, ihr er - freu - - - - - ten Stimmen, jauch - - - zet, jauchzet, jauch - - -
 freu - - - - - ten Stimmen, jauch - - - zet, jauch - - - zet, jauchzet, jauch - - -

- ten, ihr er - freu - - - ten Stimmen, er - freu - - - ten Stimmen,
 - zet, ihr er - freu - - - ten Stimmen, er - freu - - - ten Stimmen, stel - - -
 - zet, ihr er - freu - - - ten Stimmen, er - fren - - - ten Stimmen,
 - zet, ihr er - freu - - - ten, er freuten Stimmen,

stei - get bis zum Him - mel, stei - get bis zum Himmel, stei - get bis zum Himmel, stei - get bis zum

get bis zum Him - mel, nauf! get bis zum Himmel, nauf! get, stei - get bis zum Himmel, nauf! Him - mel, stei - get bis zum Himmel, nauf!

Jauch - zet, ihr er - freu - ten

freu - - - - - ten Stimmen, stei - get bis zum Himmel, stei - get bis zum Himmel'nauf, zum Himmel

ten Stimmen, stei - get bis zum Himmel, stei - get bis zum Himmel'nauf, zumHimmel

Stimmen,jauch - - - - - zet, jauchzet, stei - get bis zumHimmel, stei - get,stei get bis zum Himmel

Jauch - - - - - zet,ihr er - freu - tenStimmen,ihr er - freu - tenStimmen,ihr er - freu - - - - - ten

'nauf, jauch-zet, ihr er-freuten Stimmen, ihr erfreu-ten Stimmen,
 'nauf, jauch-zet, ihr erfreu-ten Stimmen, stei-
 'nauf, jauch-zet, ihr er-freu-ten Stimmen, stei-
 Stim-men, jauch-zet, jauchzet, ihrer freuten Stimmen,

stei- get bis zum Himmel 'nauf, zum Him-mel
 - get bis zum Himmel 'nauf, stei-
 - get bis zum Himmel 'nauf, stei- get bis zum Himmel 'nauf, stei-
 stei- get, stei-

'nauf, stei - get bis zum Him-mel, zum Him-mel
 get, stei-get bis zum Him-mel
 get bis zum Him-mel, stei-get bis zum Him-mel
 get bis zum Him - mel, zum Him-mel

'nauf!
 'nauf!
 'nauf!
 'nauf!



First system of a musical score. It consists of 11 staves. The top two staves are grouped by a brace on the left. The next four staves are also grouped by a brace. The bottom three staves are individual. The music is written in a key with one sharp (F#) and a common time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. There are some accidentals (sharps and naturals) throughout the system.



Second system of a musical score, continuing from the first. It also consists of 11 staves with the same grouping as the first system. The musical notation continues with similar rhythmic patterns and accidentals. The system concludes with a final measure on the bottom staff.

Lo-bet Gott im Heilig-thum und er-he-bet sei-nen
 Lo-bet Gott im Heilig-thum und er-he-bet sei-nen
 Lo-bet Gott im Heilig-thum und er-he-bet sei-nen
 Lo-bet Gott im Heilig-thum und er-he-bet sei-nen

Ruhm; sei-ne Gü-te, sein er-bar-mendes Ge-mü-the, sein er-bar-mendes Ge-
 Ruhm; sei-ne Gü-te, sein er-bar-mendes Ge-mü-the, sein er-bar-mendes Ge-
 Ruhm; sei-ne Gü-te, sein er-bar-mendes Ge-mü-the, sein er-bar-mendes Ge-
 Ruhm; sei-ne Gü-te, sein er-bar-mendes Ge-mü-the, sein er-bar-mendes Ge-

mü-the hört zu kei-nen Zei-ten auf.

mü-the hört zu kei-nen Zei-ten auf.

mü-the hört zu kei-nen Zei-ten auf.

mü-the hört zu kei-nen Zei-ten auf.

Lobet Gott im Heilig-thum und er-he-bet seinen Ruhm, und er-he-bet sei-nen

Lobet Gott im Heilig-thum und er-he-bet seinen Ruhm, und er-he-bet

Lobet Gott im Heilig-thum und er-he-bet seinen Ruhm, und er-he-bet

Lobet Gott im Heilig-thum und er-he-bet seinen Ruhm, und er-he-bet

Ruhm, er - he - - - bet sei - nen Ruhm; sei - ne Gü - te, sein er - bar - men - des Ge -
 - - - bet, und er - he - bet sei - nen Ruhm; sei - ne Gü - te, sein er - bar - men - des Ge -
 sei - nen Ruhm, er - he - bet sei - nen Ruhm; sei - ne Gü - te, sein er - bar - men - des Ge -
 he - - - - - bet sei - nen Ruhm; sei - ne Gü - te, sein er - bar - men - des Ge -

mü - the, sein er - bar - men - des Ge - mü - the hört zu kei - nen Zei - ten auf.
 mü - the, sein er - bar - men - des Ge - mü - the hört zu kei - nen Zei - ten auf.
 mü - the, sein er - bar - men - des Ge - mü - the hört zu kei - nen Zei - ten auf.
 mü - the, sein er - bar - men - des Ge - mü - the hört zu kei - nen Zei - ten auf.

RECITATIV.

Basso.

Auf, du ge - lieb - te Lin - den - stadt! Komm, fal - le vor dem Hö - ch - sten

Continuo.

nie - der; er - ken - ne, wie er dich in dei - nem Schmuck und Pracht so vä - ter - lich er - hält. be - schützt, be -

wacht, und sei - ne Lie - bes - hand noch ü - ber dir be - stän - dig hat. Wohl -

an, be - zah - le die Ge - lüb - de, die du dem Höch - sten hast ge - than, und sin - ge

Dank - und De - muths - lie - der; komm, bit - te. dass er Stadt und Land un - end - lich wol - le mehr er -

quicken, und die - se wer - the O - brig - keit, so heu - te Sitz und Wahl ver - neut, mit vie - lem Se - gen wol - le schmü - cken.

ARIE.*)

Violino concertante.

Violino I.

Violino II.

Viola.

Soprano.

Continuo.

The first system of the musical score for 'ARIE.*)' features six staves. The Violino concertante, Violino I, and Violino II parts are in treble clef with a key signature of one sharp (F#) and a time signature of 8/8. The Viola part is in alto clef with the same key signature and time signature. The Soprano part is in soprano clef and is mostly silent. The Continuo part is in bass clef with the same key signature and time signature. The Violino concertante part begins with a trill (tr) and a series of rapid sixteenth-note passages. The Violino I and II parts also feature trills and similar rapid passages. The Viola part has a more melodic line with some trills. The Continuo part provides a rhythmic foundation with eighth and sixteenth notes.

The second system of the musical score continues the instrumental parts. The Violino concertante part has a trill (tr) and continues with rapid sixteenth-note passages. The Violino I and II parts also have trills and rapid passages. The Viola part has a melodic line with some trills. The Continuo part provides a rhythmic foundation with eighth and sixteenth notes.

The third system of the musical score continues the instrumental parts. The Violino concertante part has a trill (tr) and continues with rapid sixteenth-note passages. The Violino I and II parts also have trills and rapid passages. The Viola part has a melodic line with some trills. The Continuo part provides a rhythmic foundation with eighth and sixteenth notes.

* Vergl. Jahrgang IX Seite 252 ff. *Cantabile*.



Heil und Se - gen, Heil und Se - gen



soll und muss zu aller Zeit, soll und muss zu aller Zeit sich auf unsre Obrigkeit in er-wünschter Fülle le - - gen:



Heil und Se - gen, Heil und Se - gen, Heil und Se - gen.

The image shows a page from a musical score, likely for a church service. It features six staves of music. The top two staves are for the vocal parts, with the first staff marked 'piano'. The bottom four staves are for the piano accompaniment. The music is in G major (one sharp) and 4/4 time. The lyrics are written below the piano part. The score is divided into three measures by vertical bar lines. The first measure contains the first two lines of the text, the second measure contains the next two lines, and the third measure contains the final line. The piano part includes various musical notations such as chords, arpeggios, and single notes. The vocal parts include treble clefs, key signatures, and various note values and rests. The overall style is that of a 19th-century musical publication.

Heil und Se - gen soll und muss zu aller Zeit sich auf un - sre O - brigkeit in er - wünschter Fül - le,

in erwünschter Fülle le - - - - - gen, Heil und

Sei es dir, Herr, zu danken, Heil und Segen soll und muss zu aller Zeit,

soll und muss zu al - ler Zeit sich auf un - - sre O - brig - keit in er - wünsch - ter

Fül - - - - - le le - gen,

dass sich Recht und Treu - - e müs - - - sen



mit ein - an - der freund - lich küs - - - sen, dass sich Recht und Treu - - -



Recht und Treu - - - e müs - sen mit ein - an - der freund - - -



lich

kü - sen, dass sich Recht und Treu - e müs - sen mit ein - an - der freundlich

forte

kü - sen, freund - lich kü - sen.

piano

Heil und Se - gen, Heil und Se - gen soll und muss zu al - ler Zeit,

soll und muss zu aller Zeit sich auf un_sere O_brigkeit in er_wünschter Fülle le_ _ _ gen, dass sich Recht und

Treu _ _ _ e müs _ _ _ sen mit ein_an_der freund _ _ _ lich küs _ _ _ sen,

dass sich Recht und Treu _ e müs _ sen mit ein_an_der freund _ _ _ lich küs _ sen.

RECITATIV.

Violino I.

Violino II.

Viola.

Tenore.

Continuo.

Nun, Herr, so wei - he selbst dein Re - gi - ment mit dei - nem Se - gen

ein, dass al - le Bos - heit von uns flie - he, und die Ge - rech - tig - keit in un - sern Hüt - ten blü - he, dass dei - nes

Va - ters rei - ner Saa - me und dein ge - be - ne - dei - ter Na - me bei uns ver - herrlicht mö - ge sein!

CHORAL.

Soprano. Nun hilf uns, Herr, den Die_nern dein, die mit deinem Blute - lö - set sein. Lass' uns im Himmel

Alto. Nun hilf uns, Herr, den Die_nern dein, die mit deinem Blute - lö - set sein. Lass' uns im Himmel

Tenore. Nun hilf uns, Herr, den Die_nern dein, die mit deinem Blute - lö - set sein. Lass' uns im Himmel

Basso. Nun hilf uns, Herr, den Die_nern dein, die mit deinem Blute - lö - set sein. Lass' uns im Himmel

Continuo.

ha - ben Theil mit den Heil - gen im ew' - gen Heil. Hilf dei - nem Volk, Herr Je - su Christ, und

ha - ben Theil mit den Heil - gen im ew' - gen Heil. Hilf dei - nem Volk, Herr Je - su Christ, und

ha - ben Theil mit den Heil - gen im ew' - gen Heil. Hilf dei - nem Volk, Herr Je - su Christ, und

ha - ben Theil mit den Heil - gen im ew' - gen Heil. Hilf dei - nem Volk, Herr Je - su Christ, und

ha - ben Theil mit den Heil - gen im ew' - gen Heil. Hilf dei - nem Volk, Herr Je - su Christ, und

seg - ne, was dein Erbtheil ist; wart' und pfleg' ihr zu al - ler Zeit und heb sie hoch in E - wigkeit.

seg - ne, was dein Erbtheil ist; wart' und pfleg' ihr zu al - ler Zeit und heb sie hoch in E - wigkeit.

seg - ne, was dein Erbtheil ist; wart' und pfleg' ihr zu al - ler Zeit und heb sie hoch in E - wigkeit.

seg - ne, was dein Erbtheil ist; wart' und pfleg' ihr zu al - ler Zeit und heb sie hoch in E - wigkeit.

seg - ne, was dein Erbtheil ist; wart' und pfleg' ihr zu al - ler Zeit und heb sie hoch in E - wigkeit.